/222 cont./

*301 painted and covered with rolls of wax, which apparently is supposed to represent such a painted lip-plug (Pl. 45, Ill. 7).

*301 184 This sequence was precisely observed everywhere. Only in the first village near Leopoldina were deviations found. Here the boy, as /223/ has just been mentioned, wore a wooden lamella, and later a wooden button, like his older brother and the [177] father. This family was civilized; they hesitated to walk around with long plugs in front of the Brazilians. On the whole, long [152] plugs are regarded as a sign of vanity, which is why older people, for example, can never wear them without making themselves ridiculous. The young people in the first village felt too superior to their savage fellow-tribesmen to wear such ridiculous things; hence they contented themselves with the dignified button of the old people.

*301 [324] The stone lip-plugs (mănă'dĕlĕ; mănă = stone, mănădĕrĕzo = rock crystal) are a special kind. They are cut to shape out of quartz, rock crystal, or /Ills. 61-63 appear here/ alabaster and then smoothed so that they look as though they were polished. The mouthpiece is greatly widened; the lower end runs out into a thickening (Ill. 62). Such lip plugs are worn only by unmarried men and only at special festivities. When they marry, they give it to a young relative. Since the stone lip-plugs are very thick, the lip hole must first be enlarged. This is done by the insertion of ever thicker wooden plugs. I saw only one specimen of such a lip plug, and, to be sure, in the south horde, but could not acquire it. I learned about a second specimen /224/ in the south [439] horde only long after we had left the village. They are not made by Karajá, but by the Tapirapé, with whom the Karajá of the [438] north horde barter for them. Those of the south horde again buy [435] them from those of the north horde, the price then allegedly amounting to a canoe, an ax, a pot, and a bush knife. In other words, they are very expensive and are therefore, and because they are very fragile, cautiously handled and kept carefully [48] wrapped in cloth. At the present time, when the Karajá have a feud with the Tapirapé and are therefore no longer able to buy stone lip-plugs, their value has naturally increased many times over.

/318 cont./

534 used, are very rare. I came across only two of these specimens
[237] (Pl. 58, Ill. 10 a, b). Otherwise gourds (ŭãlŭ) are commonly used
[824] as the bodies of rattles, which are usually 12-15.5 centimeters long and 5.5-13 centimeters thick (a small rattle is 6.5 centimeters
[531] long and 6 centimeters thick). Most of these gourd rattles are carved with the customary designs (1); many bear feather ornaments

[113] 1. See my article on "Die Kunst der Karajá-indianer," Bässler Archiv, Vol. II, No. 1.

on the stem end projecting out of the gourd at the top (Ill. 181 a, b). These rattles are swung rhythmically in the hand by the masked dancers.

533 Singing plays a considerably larger role. Only the men sing; it is only during the period of mourning that the women, like the men, intone monotonous songs of lament in a high pitch. The singing is one-part singing; mass singing seldom occurs. Only once did I hear a cappella singing. During dances two men simultaneously sing the same thing; otherwise they sing individually, especially when fishing. Apparently the Karajá are very musical;
[196] they sing gladly and well. Most of their songs are masked-dance songs, but it seems as though certain people invented and handed down specific songs. It was often said to me: this is the song of this boy or of that youth. Certain dances and songs seem to be transmitted through tradition only in certain families; others are quite familiar with them, but do not sing them. In 1908 Chief Ilk in Village 13 just below Izabel do Morro knew most of the songs. He was almost inexhaustible. The wŏrĭzŏ dance and song were handed down in his family. He knew not only Karajá songs, but also sang songs of the Šavajé and Tapirapé. He was known as a singer in all the villages, and everywhere people requested me to
126 play back the phonograms recorded with him. In all I recorded
533 phonographically 44 cylinders of songs. The Indians liked to sing
● 152 into the apparatus, as soon as the initial shyness had been overcome. To do this I used European music, which amazed them very much. They laughed aloud in astonishment, and many held

/318 cont./

126 533 152 their outspread hand in front of their faces; the women usually clicked their tongues in astonishment. Above all, the spoken announcement preceding the songs and pieces of music caused merriment. They were completely unaccustomed to instrumental music; they recognized bird voices as such; they preferred to listen to songs and were delighted with the volume of tone, especially in the case of women's voices. With that their timidity was overcome; usually they themselves pressed forward to be recorded. For this I first used the horn, but later the tube, into which they sang with less constraint. If several Indians were present, they first consulted for a long time as to who should sing, then they all considered the text, first sang the song softly /319/ to themselves for practice, and only then did the chosen one settle down in front of the apparatus. Even Ilk always memorized the song concerned before making the recording. After the recording I immediately played back the song. To hear their own voice at first always provoked great merriment, then they regularly sang along softly to check it, and finally laughed, extremely satisfied because everything agreed perfectly. Even when songs from other villages were played, the text and melody were meticulously checked. It was remarkable that Ilk's songs were always recognized, even when I had not previously mentioned his name and even though he also sang songs which I had heard elsewhere, which were therefore not his alone. The Indians could not figure out the phonograph. When their songs were played back, they always looked into the horn, "to see who is singing in it." After one recording Ilk kept on talking into the apparatus for a long time; when I questioned him, he replied that he was talking to the Ilk who was in there.

533 [126] Unfortunately, the cylinders became distorted through the influence of the humidity and heat, so that they became oval at one end; work on them has therefore not yet succeeded. As for the melodies, I can only say the following: "The song that is sung every day" starts with high head tones, then in a few tones it descends and ends in a long phrase of deep chest tones. The high head tones and the shift of the voice do not sound good,